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As we have said, the intermediate shades between them may be many, and so it is also with the flat relief which may in general be designated as peculiar to the artists of the early Renaissance. The Assyrians and Grecians indeed practised the flat relief, but in quite a different manner. If we may compare great things with small, we may say that the *mezzo rilievo* resembles a mountainous country, the Assyrian a high plain with sharply sloping borders. That antique relief consists essentially of two planes, one the original surface, the other raised above it, the latter of which, falling away abruptly all round, forms a sharp outline, while on the other hand, the more central part with little movement and modelling shows but gentle indentures and elevations.

This is not the style of the early Renaissance though there are some few examples which bear some resemblance to it, the highest points being kept flat, and the plastic treatment often graceful and delicate. The early Renaissance however was entirely unacquainted with the undercut ornament with flat contour falling off sharply all round, but raised its plastic forms in graceful movement gradually from the principal surface. With the feeling that its whole style was essentially a decoration of surface, just as also in the architecture of the same style, the profiles, or projecting parts are for the most part kept within strict bounds, it never in its highest points overpasses a certain modesty. Its single, stronger elevations it reserves generally for those places which serve as points of attraction or repose for the eye, and, as I have already stated, divide the ornamental composition into certain members and partitions.

But in the midst of the original surface and these moderately high points, the ornamental sculpture of the early Renaissance develops its richest life by ever changing surfaces, and together with them an endless play of light and shade. Its transition and gradations are most delicate, and allow the plastic treatment to diminish and expire just as delicately. This style indeed is not without a certain force, for it allows of deep indentations and even undercarvings so that clean and sharp lights can be placed in juxtaposition with dark and distinct shadows. If the eye is fastened from a distance upon the high and prominent points, which prove that a spirit of arrangement has presided over the composition, there discloses itself to a nearer spectator the charming movement of the lines and of the alternative levels, as well as the play of light and shade, while a close inspection discovers the delightful manner in which the whole surface is treated. Every leaf is designed to the life, without being fettered to the accident and irregularity of nature. And thus, in this wonderful art, are united with the most graceful delicacy, which long constituted its principal tendency, a natural and forcible vitality full of expression, and a perfect execution of detail.

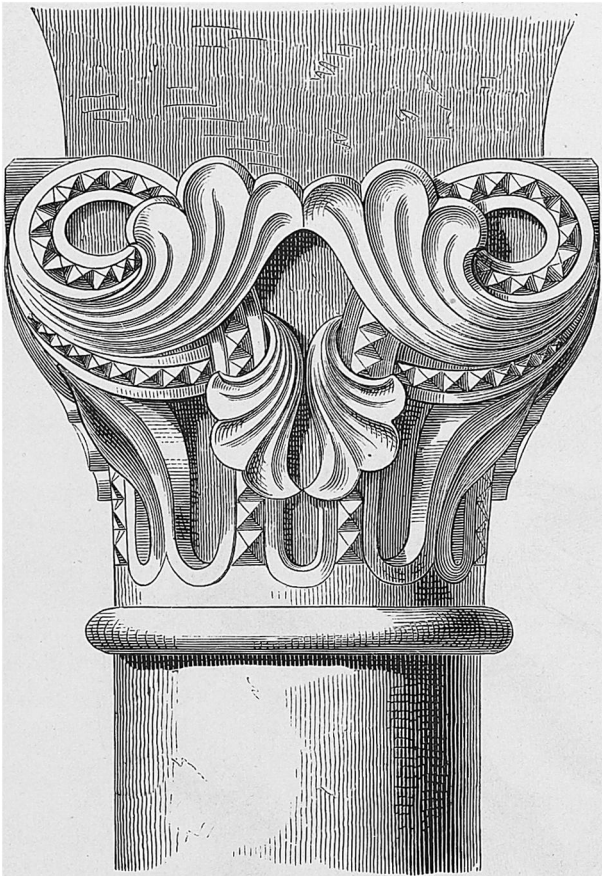
But notwithstanding these advantages, the ornamentation of the early Renaissance carried within itself the germ if not exactly of destruction, yet of a certain degeneracy, a germ which was involved in the objects, which it selected as the means of decoration.

(To be continued in the next number.)

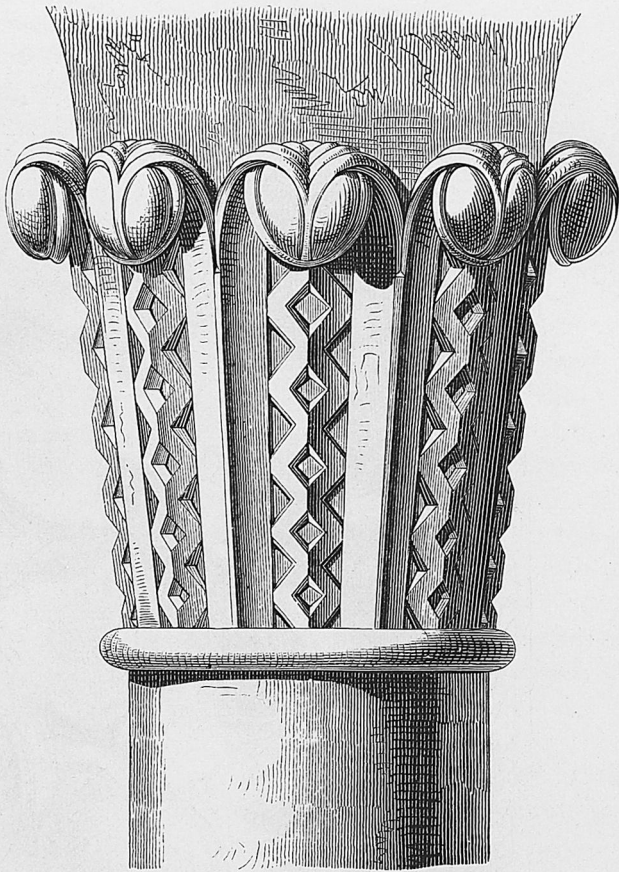
## SPECIMENS OF ORNAMENTATION.



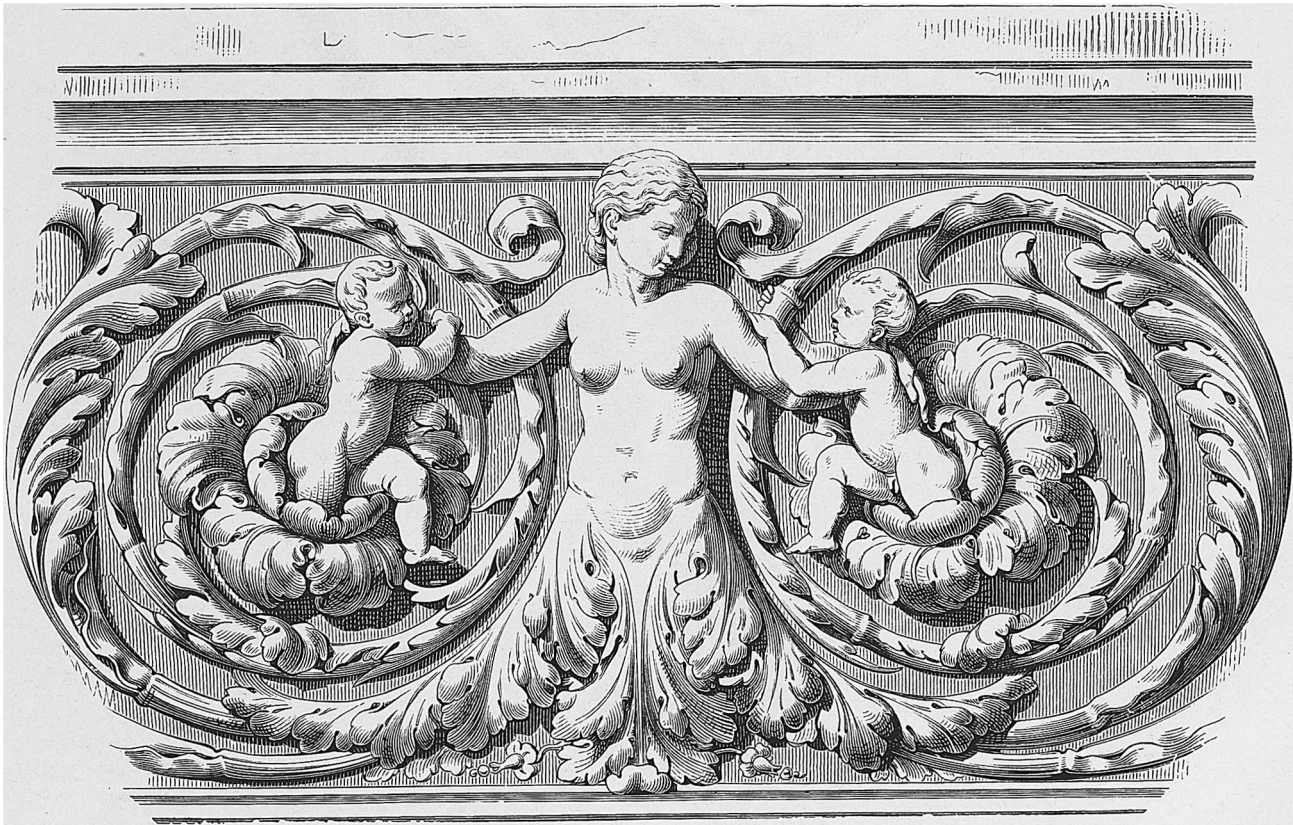
No. 1. Arabian Ornament.



No. 2.



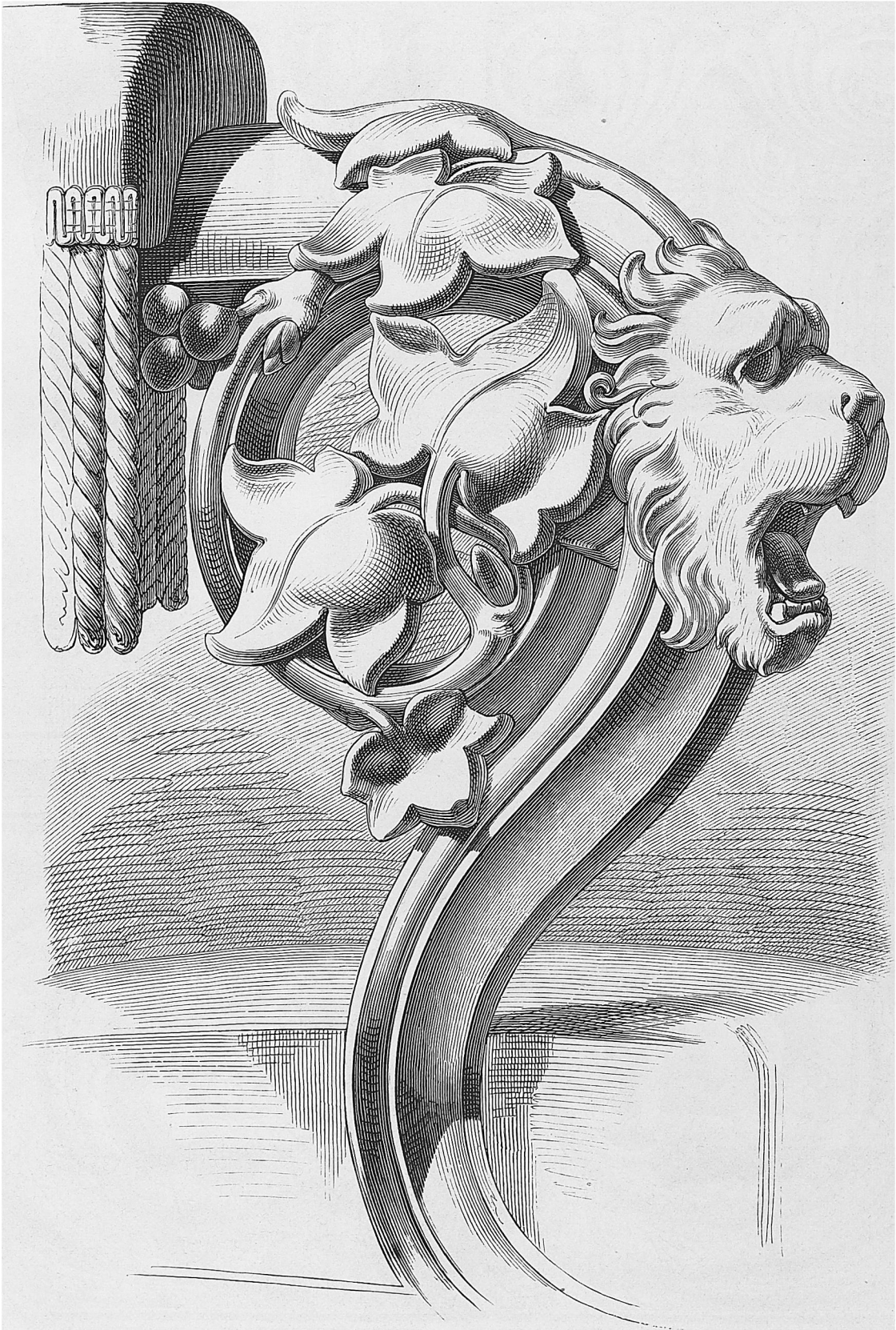
No. 3.



No. 4.

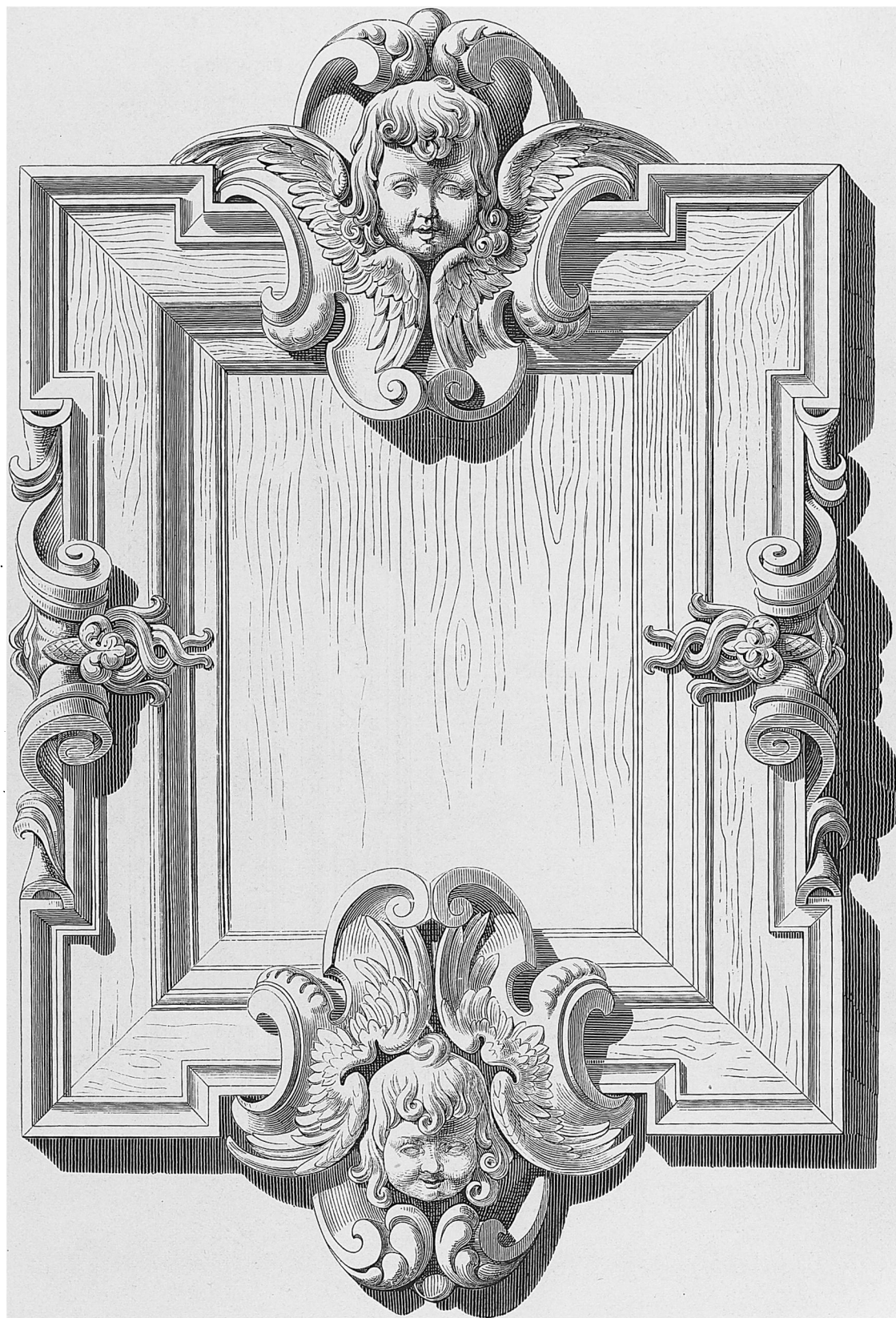
Nos. 2 and 3. German. Early XIII. century. — Romanesque Capitals from Tower of Seegringen Church, Bavaria.  
No. 4. Italian. Renaissance Frieze in Marble.



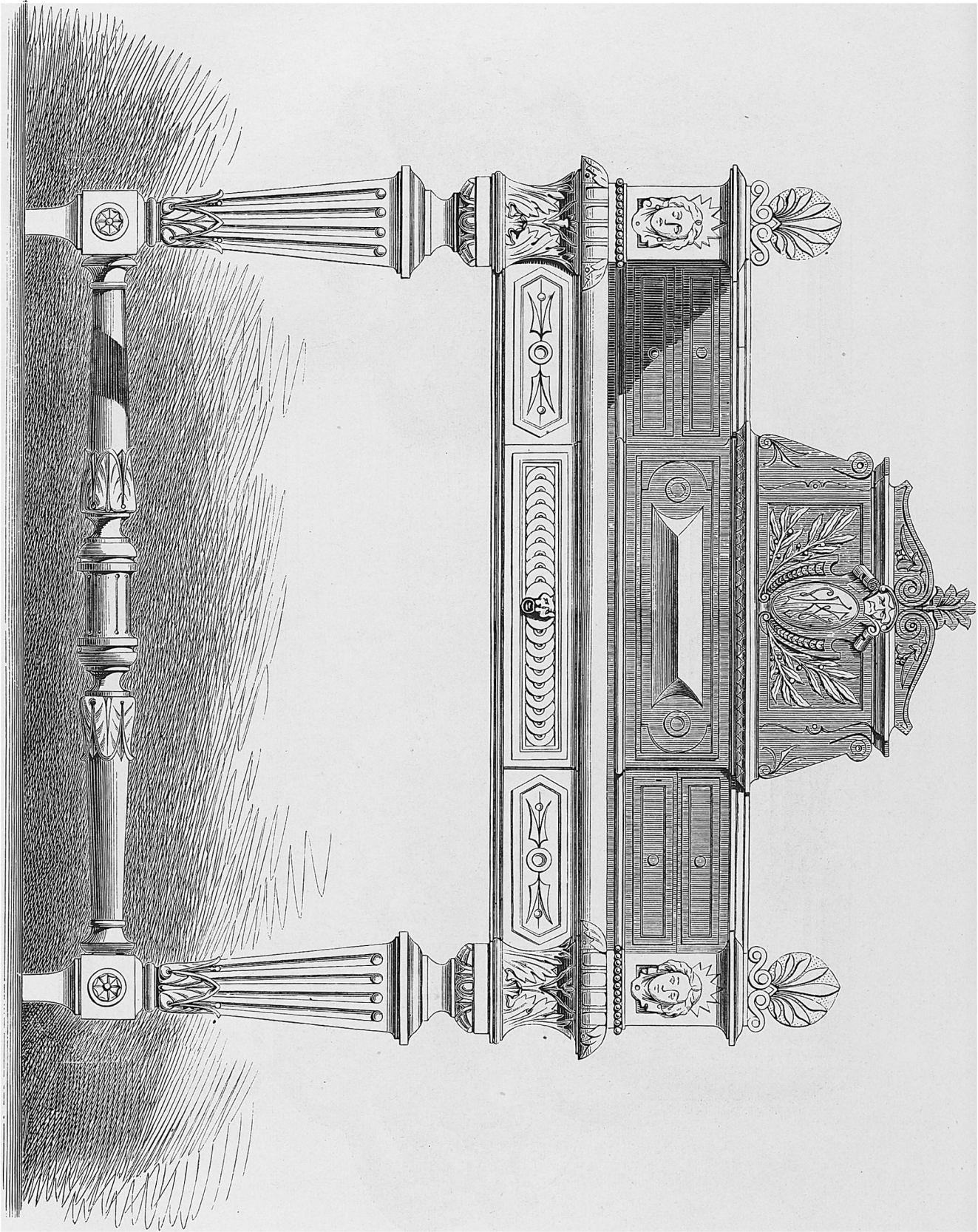


No. 5. Ivy Ornament designed for Wood Carving, by Mr. Aug. Töpfer, Archt., Augsburg.

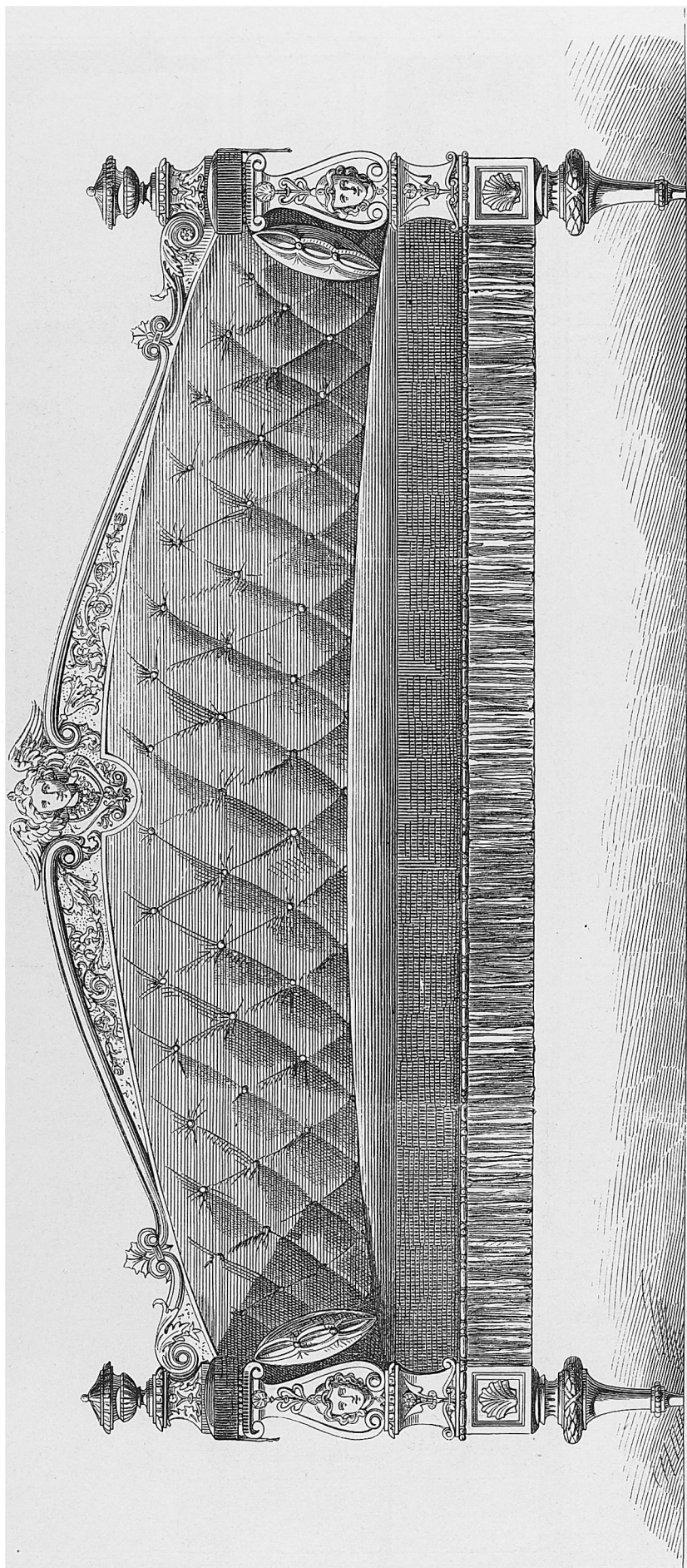




No. 6. Panel Ornament from Door of Trinity Chapel in Fontainebleau Palace.

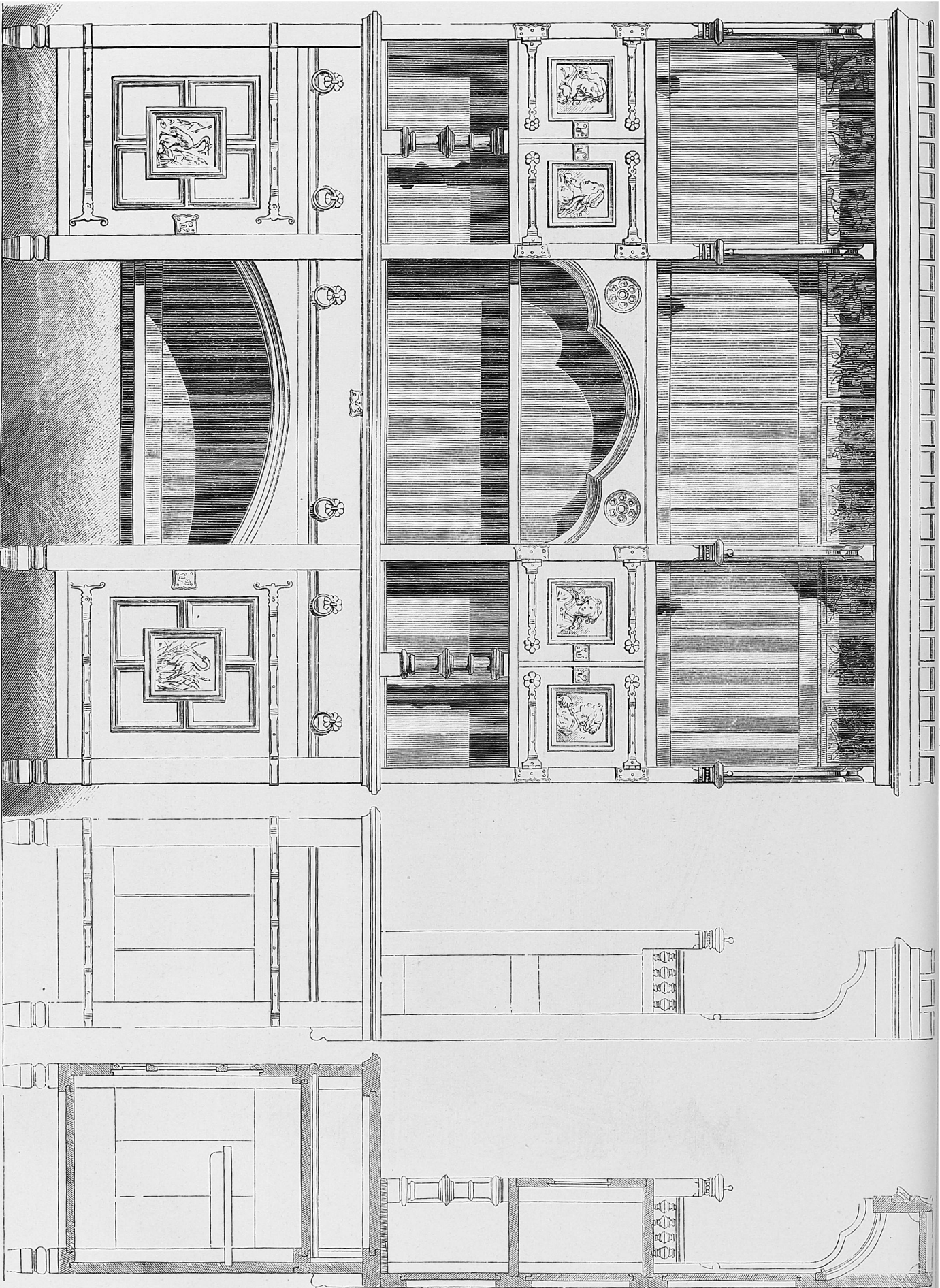


No. 7. Writing Table in American Walnut manufactured by Mr. Stevesandt, Carlstruhe, from the design of Mr. Jos. Durm, Archt.  
Details Nos. 5 and 6 of Supplement.

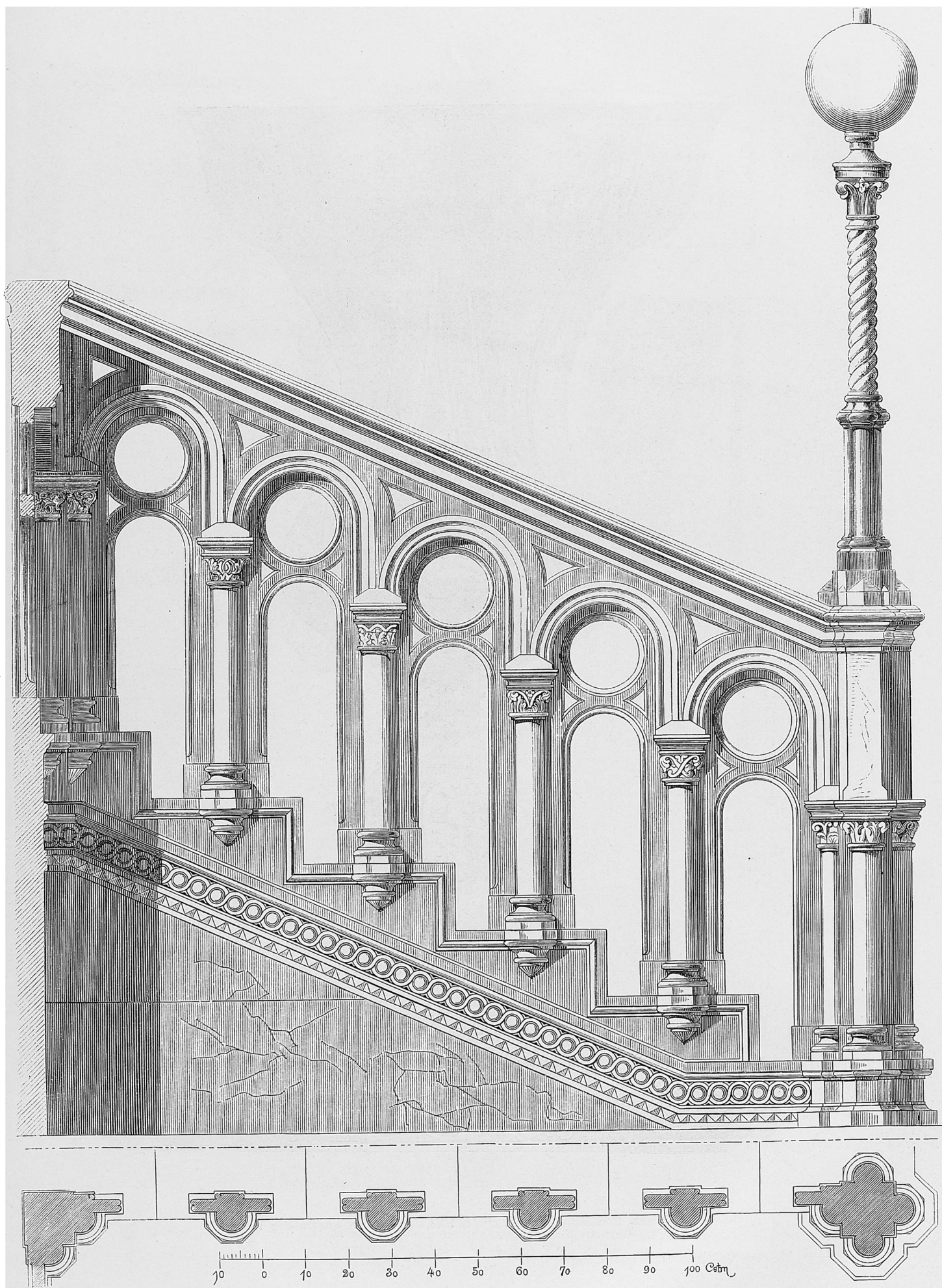


No. 8. Sofa manufactured by Mr. Stævesandt, Carlsruhe, from the design of Mr. Jos. Durm, Archt.  
 Stained pear with dead polish, dark brown-red cover with pattern.  
 Details Nos. 1—4 of Supplement.





Nos 9—11. Design for a Sideboard in Oak with painted Panels by Mr. H. W. Lonsdale, Archt., London.  
 Flowers and heads on gold ground; inside lined with velvet.  
 Details Nos. 7 and 8 of Supplement.



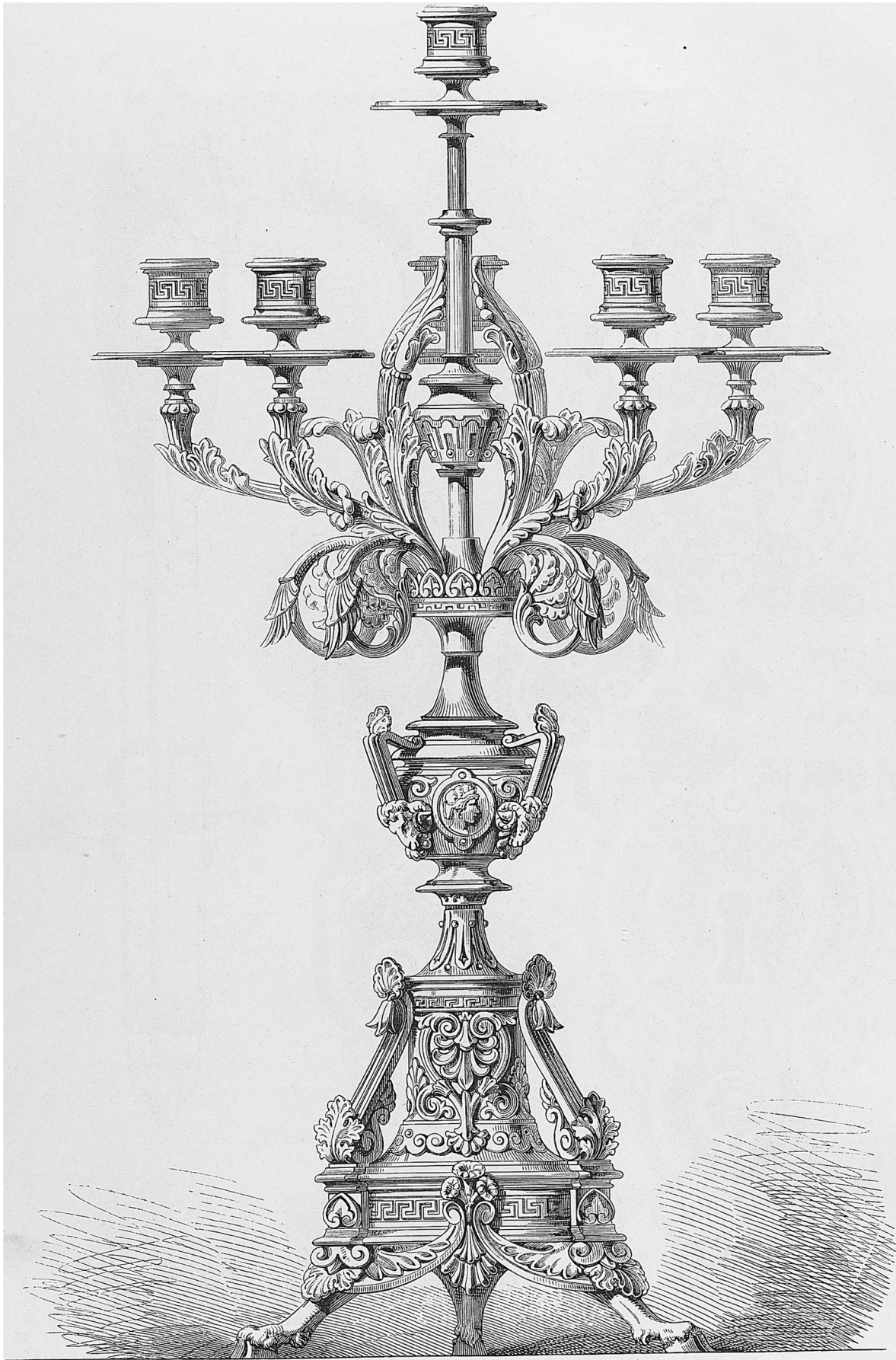
Nos. 12 and 13. Design of Staircase Balustrade in Marble by Professor G. Franco, Venice.



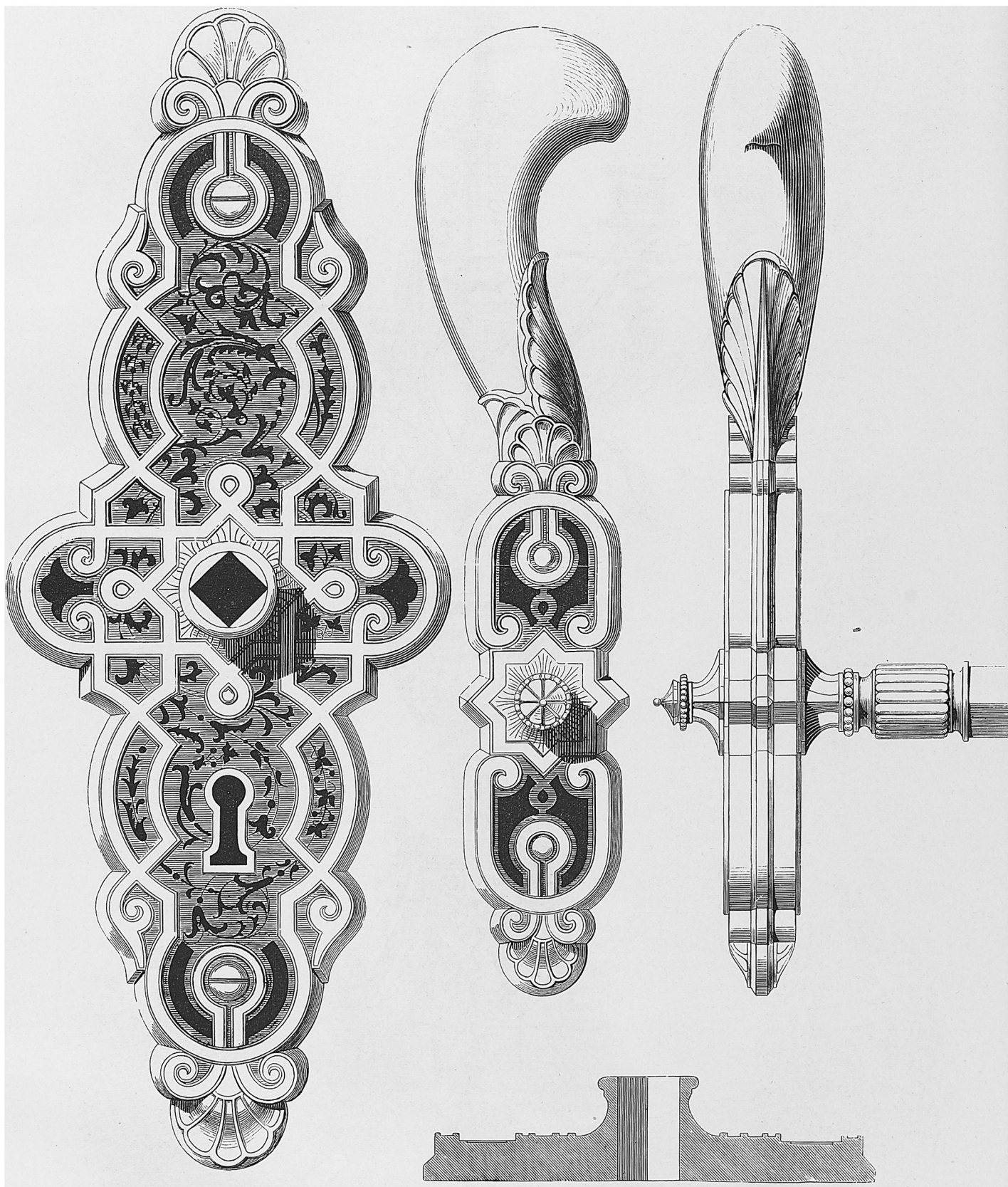


No. 14. German Renaissance. Silver *Jamnitz* Cup in the Nuremberg Collection.



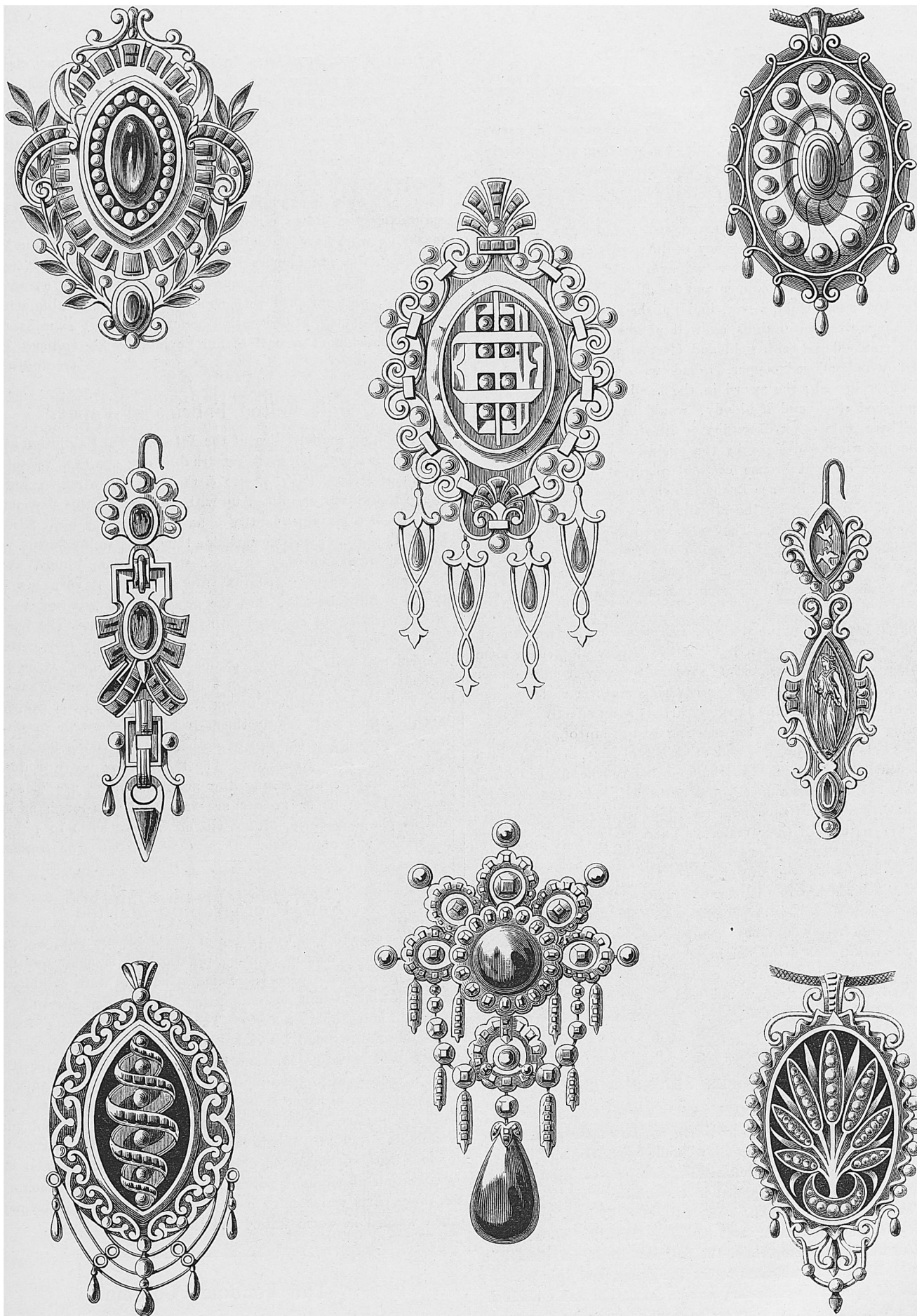


No. 15. Bronze Candlestick for a rich Mantelpiece.  
(Design of mantelpiece in next Part of the *Workshop*.)



Nos. 16—19. Design of Lock Plate and Door Handle in Cast Iron or Bronze by Mr. Rehlender, Archt., Berlin.  
Ornament and shaded parts engraved, handle in ivory or in the same material as lock plate.





Nos. 20—27. Modern Parisian Jewellery.